# CERAMICS

**The Bowl and Brush: an introduction to wheel forming and decorating**

Learn to use the potters wheel to develop strong thrown forms in ceramics, while gaining understanding of the application of majolica (white) glaze with painted oxide and ceramic stain decoration.

# DRAWING

**Life Drawing**

The course offers a structured program of drawing from the human subject male and female clothed and unclothed. The course also develops ideas describing the subject within varying spatial contexts. Technical and formal conventions of drawing will be discussed and demonstrated and expressive aspects of practice will be critiqued. Students are required to initiate and sustain a personal body of art research additional to the life drawing component. All aspects of study should be comprehended within a historical and a contemporary art context.

**Environmental Drawing**

Environmental Drawing focuses on ideas relating to drawing and the physicality of space. Students are encouraged to consider issues relating to the environment and spatial drawing or activating drawing within a given space. Students are encouraged to investigate specific spaces. The technical and formal conventions of drawing will be discussed and demonstrated and expressive aspects of practice will be critiqued. Students are required to initiate and sustain a personal body of art research additional to structured activities. All aspects of study should be comprehended within a historical and a contemporary art context.

# FINE ART PHOTOGRAPHY

**Photographic Imaging**

This course introduces students to the fundamental principles of digital imaging for photography. Traditional photographic imaging methodologies will be introduced as the basis for the application of digital photographic imaging processes. The lectures and workshops aim to explore the usage of current photographic equipment and software as image making tools, and to equip students with the skills and knowledge to independently develop a digital art practice.

# GOLD & SILVERSMITHING

**Jewellery Casting for the Small Object**

Students will explore a diversity of casting applications in the making of the collected object engaging with idea and concept. Metal casting has broad applications in industry as well as in the jewellery making community. This course will introduce and consolidate practical skills in casting as a means of making 3 dimensional forms in metal. Processes will include wax model making, lost wax casting, sand casting and replicating from originals.

**Enamelling for Small Objects**

This course is focused around developmental approaches to contemporary gold and silversmithing with a Fine Art Context. It introduces and develops the basic principles of enamelling, by developing a broad understanding of applying vitreous enamels to nonferrous metals. You are encouraged to develop conceptual ideas, expand methodologies and colour theories to complement your major practice.

**Small Object Ideation**

This course introduces and develops four principle areas of ideation; Experimental drawing for small object, introduction to technical drawing, rendering, pattern making and model making; Generating resource references; visual, textual and other; Perception and Interpretation; articulating ideas via speech and paper, idea creation, and Journal Keeping; artist books within the studio.

**Jewellery Fundamentals**

This course offers an opportunity to explore the wide parameters of the subject including conceptual and utilitarian aspects of contemporary jewellery and develop a skills base appropriate to making jewellery. Processes studied cover basic metal preparation, forming and fabricating, surface enrichment; finishing, polishing, Non-metallic media is also covered. This activity is underpinned by introduction to workshop practice, health and safety procedures.
### MEDIA ARTS

**Temporal Drawing**
This course creates a nexus between the practice of drawing and animation, to aid students in developing a deeper understanding of the developmental and temporal aspects of drawing/mark making and its translation to the moving image.

**PAINTING**

**Image Interpretation**
Provides a foundation within the traditional fine art disciplines that facilitates and sustains the conceptual generation of practice through linking traditional technologies with new media. It offers students the opportunity to develop within their discipline in both the studio and the computer laboratory within a student-centered framework. The course establishes a skill base for dealing with conceptual, perceptual, aesthetic and technical issues in the fine arts both within and beyond the discipline. This class will generate work that takes place in both the studio and the computer lab. The intention is to establish a synthesis between direct physical engagement and the creation of imagery through electronic media.

**Abstract Practices**
A series of visual presentations by the lecturer will introduce the students to - Introduction and overview of abstraction, An overview of contemporary abstraction, An introduction to artist's statements in relation to abstraction and an introduction to installation practice in relation to abstraction.

**Studio Video**
This course aims to develop a practical understanding of the link between traditional fine art disciplines and digital video. Students will use work created in the studio and related to their discipline area (eg painting, sculpture, drawing) as a starting point. This work will then be reinterpreted through digital video to extend and develop the conceptual, perceptual and aesthetic issues relevant to both their discipline and contemporary fine art practice.

### PRINTMAKING

**Printmaking Screenprinting as a cross media practice**
Lectures provide skills and reflect on cross media practice in contemporary art using print based work as a starting point. This course introduces the processes of screen printing with varied application on a range of surfaces such as paper, canvas, metal, ceramics, wood and plastic.

**Printmaking Lithography, drawing to print**
This course introduces students to the processes and techniques of Lithography as a medium for drawing. Application of line and wash techniques will be developed over a series of projects. Students must have completed this course successfully to enrol in Advanced Lithography.

**Printmaking Advanced Artists Books**
This advanced course will build on the contemporary notions of books and book binding as object. Investigating a sophisticated mixture of traditional book making with print based methods of image making students will develop a set of contemporary artist's books from their current conceptual concerns. Students need to have some knowledge of book making or have completed Artists Books introduction.

### SCULPTURE

**Foundry**
This course provides a ‘hands on’ introduction to ‘lost wax’ metal casting in the context of an individual work program/practice. The goal of the course is to assist students with an introduction to one of the most traditional techniques in sculpture and how that may be relevant to their personal means of expression. This course seeks to provide students not only with a basic knowledge of the lost wax process, but also to help them become aware that while there is a great deal of mystique surrounding sculptures ‘in bronze’, there is an important balance between the inherent quality of an idea and the material it may be made from.

**The Body in Art**
This course develops knowledge and abilities in the study of the human body and its spatial context. It provides practical and theoretical methods for translating the body in space employing analytical, technical and interpretive processes. Over the course of the semester a series of studio classes, theoretical seminars and projects will address both contemporary and historical perspectives. The emphasis in this course is on the processes that underpin the realisation of the human body in space, a conception that encompasses private and public space, internal and external space, iconography, narrative, style and craft. Students will be taught essential skills for translating and manipulating the human figure in space with a focus upon modelling, two-dimensional translations, body measurement and anatomy. All students will complete a number of representations of the human figure using a range of 2 & 3 dimensional media and approaches.

**Live Art**
This course focuses upon Live Art as an ephemeral, time-based practice that draws on the visual and performing arts. It examines the history, theory and critical reception of Live Art and Performance as a
category with a contemporary focus. This course incorporates a group of projects introducing students to the languages of Live Art. Students will develop two performance projects that explore materials, form, working processes and technical skills with innovative thinking and experimentation they will also explore the body as an artistic tool and consider the body as site of representation, issues of gender and autobiography.

### SOUND

#### Form – Space - Time

This course looks at the historical, theoretical and technical developments that have informed computer and electroacoustic music by examining algorithmic composition, new instruments and haptic interaction within electronic sound and music performance, including discussions of aesthetics in electronic and computer music and a general overview of the basics in the field. Technical demonstrations will be complimented by music examples to demonstrate experimental concepts and practices informing the fields of composition, performance and exhibition. No prior experience in sound is required to undertake this course. Assessment will be by short assignment, a class presentation and a project.

### INTERNSHIP PROGRAM

Students enrolled in this competitive course will be required to complete a minimum of 60 hours of work based experience or an artist residency. In recent years host arts organizations and arts practitioners such as the City of Melbourne – Art Play and Signal, Philip Brophy, the Centre for Contemporary Photography, West Space, St Vincent’s Hospital - Melbourne, Perks and Mini, Multicultural Arts Victoria, the School of Art Galleries, Gina Czarnecki, Experimenta and the State Library of Victoria have hosted student internships and artist residencies.

Please contact me as soon as possible to register your interest and for semester 2 enrolment in the internship program. You will need to also forward me your CV and your internship and artist in residency options etc by mid March 2009 as selection of second semester student interns and artist in residence participants will commence from April 2009 with negotiations continuing until the end of the 1st semester 2009. You will have to meet with me to discuss your interests, abilities and internship options so please ensure that you book a meeting with me as soon as possible once you have emailed me your CV and your options in the first semester, 2009. Some of the host organizations and practitioners may also want to meet with you prior to selection. Please note that this is a competitive course, and negotiations with host organisations and practitioners can take some time. You will be informed as to the success of your application as soon as possible. Please list a couple of options from the list of host organization and practitioner options. These options are in the process of being re-negotiated so the full list will be available by the beginning of 1st semester 2009.

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